



# THE UNIVERSAL SEA

THE ART AND INNOVATION MOVEMENT AGAINST THE PLASTIC EPIDEMIC







#PureOrPlastic

# Imprint

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All participants of the open call, our colleagues and the teams of all involved organizations.

A special thank you goes to our jury coming from different backgrounds they brought their passion, personal knowledge and experience together on the selection:

Ariane Koek, Boris Masseron, Eulalia Domanowska, Gilbert Beronneau, J Henry Fair,

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## THE UNIVERSAL SEA - PURE OR PLASTIC?! PUSHES FORWARD SOLUTIONS THAT FIGHT THE PLASTIC EPIDEMIC IN THE WATERS.

The amounts of plastic in the oceans grow dramatically. Micro-plastic found its way into our food chain. No matter if it is bottled water or tap water, plastic is everywhere - not just far away in the oceans.

Even those facts get more and more spread in mass media, comprehensive (re-)actions seem to be missing yet.

### *Can art catalyze change?*

We explore new forms of collaborations between art, science, technology and business.

Art is at the core, as it reaches people emotionally, sensitizes creatively and gets them involved. Through an innovative process with experts and the public we identify and co-create solutions tackling the burning issue of water pollution. We believe that art can trigger the spark for action, open new perspectives and support the development of creative solutions. Based on science, technology and entrepreneurship powerful ideas reach long term success.

#### GRAND OPENING

April 22 - June 10, 2018  
Oronsko, Poland hosted by  
Center for Polish Sculpture

#### STATION 1

June 5-6, 2018  
Helsinki, Finland hosted  
by Demos and  
Aalto University

#### STATION 2

June 9-10, 2018  
Pristina, Kosovo  
hosted by  
DOKU:TECH

#### STATION 3

June 21-22, 2018  
Amsterdam,  
Netherlands hosted  
by We Make The  
City Festival

### *Can art catalyze change?*

We explore new forms of collaborations between art, science, technology and business. Art is at the core, as it reaches people emotionally, sensitizes creatively and gets them involved. Through an innovative process with experts and the public we identify and co-create solutions tackling the burning issue of water pollution. We believe that art can trigger the spark for action, open new perspectives and support the development of creative solutions. Based on science, technology and entrepreneurship powerful ideas reach long term success.

### *We aim at pushing forward solutions that stop the plastic epidemic!*

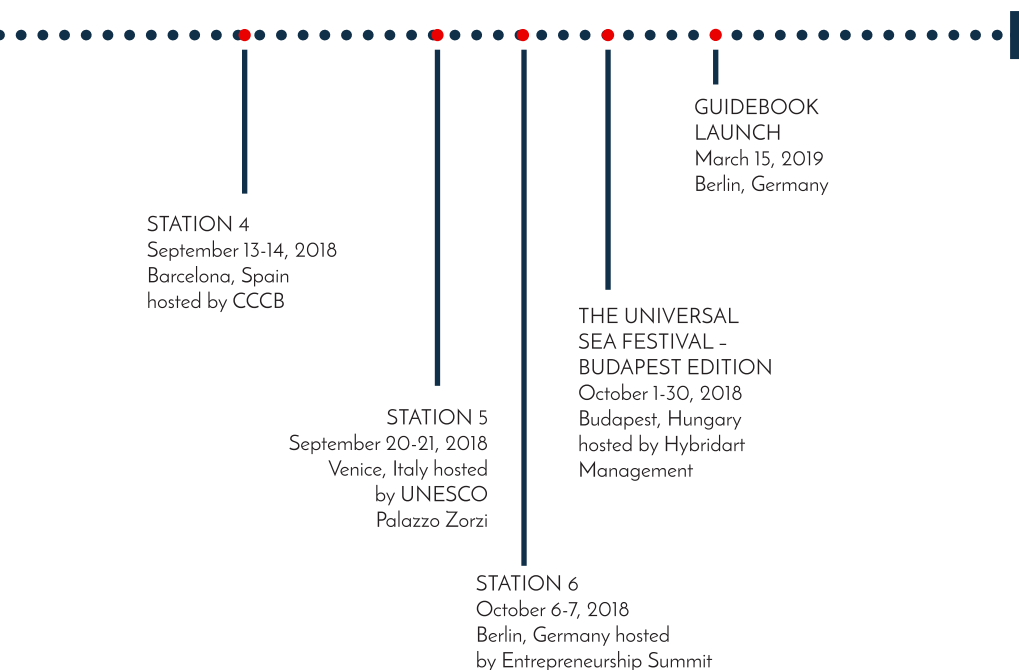
This year we bring a vibrant series of events to 8 different European countries. Each station consists of an exhibition with artistic interventions added by inspirational insights and success stories from thought-leaders and innovation drivers. A co-creation workshop unites the diverse perspectives. By bringing together artists, scientists, entrepreneurs and other experts together with the public we stimulate lively and constructive debates and actions. By joining forces we create an inspiring and forward-leading network of innovators and change-makers. The Universal Sea enables the development and acceleration of solutions against plastic pollution.

### *We know the facts, now it's time to act!*

As we see artists as a catalyst for change with their power of critical thinking and creativity, we started with a worldwide Open Call. From more than 250 applications coming from 38 countries, the international jury has chosen 5 artists to join our intensive collaboration journey. They run participatory actions with the public and work closely together with experts. This publication was conducted to give an overview of the 100 most compelling artist submissions offering different artistic approaches regarding our mission to fight plastic pollution.

### *So, what are you doing to fight the plastic epidemic?*

We invite you to build up on these inspirations. Let us know about your ideas and actions, your material or technology innovation. Reach out to us, if you would like to collaborate with one of the artists. Join our movement - participate in our events and become part of our forward leading innovation network. Together we make change happen!





## The problem with the plastic

Mechanical capacity and stability are the main features of plastic products. Exactly this characteristic makes plastic to a problem when it becomes waste. As a consequence, plastic litter needs hundreds to thousands years to disintegrate. Already in 2014, 270.000 tons and 5.25 trillions of plastic portions were estimated in the oceans, respectively.<sup>1</sup> Furthermore, the impact of plastic waste in water values from 4.8 to 12.7 million tons each year globally.<sup>2</sup>



ACTUALLY PLASTIC NEVER REALLY DECAYS. IT JUST DECOMPOSES INTO MICROPLASTIC AND ENDS UP IN OUR DRINKING WATER.

Thereby, 80% of the litter is carried from the mainland into sea by tourism, leisure time activities, household garbage, industrial waste and raw sewage. Subsequently, through rivers, defecators, drains, wind and tides the litter reaches the oceans.<sup>3</sup> However, direct activities on sea causes plastic litter (15%) as well by fisheries, merchant and cargo shipping though i.e. raw sewage and angling equipment.<sup>3</sup>

Worldwide surface currents induce high plastic gatherings in the oceans. The largest spread with a size of Central Europe extends north-east from Hawaii and is called the "Great Pacific Garbage Patch". Nevertheless, in all five patches, plastic concentrations from 1000 to 2500 g/ km<sup>2</sup> are found.<sup>4</sup> However, on the sea surface only the smallest amount of plastic deposition is detected (1%). The lion's share from the yearly deposition sinks to the bottom of the oceans (94%).<sup>3</sup>

Due to the plastics mechanical stability, only sun exposure, wind oscillation and undulation breaks it down to smaller and smaller fragments. Below a size of 5 mm this plastic is called secondary micro plastics. Furthermore, primary micro plastics can also be found in the sea. This micro plastic mainly originate from tire dust (28%), plastic granulate (25%), synthetic textiles (20%) and cleaning and cosmetic products (4%).<sup>5</sup>

By now, micro plastic particles are found in water, sand and sediments worldwide. Scientist assumed that every tenth sand grain on the beach is micro plastic already.<sup>6</sup> Danger of the micro plastic is based on the polymers particular surface. There, toxics adhere in thousand fold concentrations compared to

the surrounding water. Additionally, the chemical composition of the micro plastic itself consists of toxic (vinyl chloride) and hormonal active additive (bisphenol A).<sup>7</sup> Studies on animals ingesting direct (i.e. mussels, worms, fish) or indirect through the food chain micro plastic (i.e. fish, mammals, birds) showed higher rates of physiological effects, tumor formations, mortality rates and hormonal potencies.<sup>8</sup> However, thousands of animals already perish on plastic

before it becomes micro plastic. Each year more than one million sea birds and 100.000 mammals<sup>5</sup> fall victim to the plastic: Birds and turtles mistake plastic as nourishment leading to intestinal obstructions and death. Other animals get entangle in six-pack packaging, angling equipment and lost fishing nets (ghost nets). Ghost nets for example pose a danger for the native grey seals and porpoise in the Baltic Sea. Once caught in a ghost net, breathing on the sea surface gets challenging for the porpoise. By now, only 500 porpoise are estimated in the central Baltic Sea.<sup>9</sup>

Furthermore, plastic litter damaged or destroyed sensitive habitats like coral reefs and eelgrass meadows. Each year, plastic waste causes environmental damage at 13 billion USD.<sup>10</sup>

Besides the plastic impact on animals and plants, the economy suffers: Plastic litter enhance costs for cities and communes for cleansing, disposal and reconstruction of the nature. Additionally, fisheries bewail ingestion fails due to sick or death fish and litter in nets.

Finally, everybody is influenced by plastic waste since it influences the human health and security on the beach and sea and by polluted water.

EUCC – The Coastal Union Germany is scientific partner of the project The Universal Sea.

More facts and initiatives can be found on their website: [www.eucc-d.de](http://www.eucc-d.de)

1 Eriksen, Marcus, et al. "Plastic pollution in the world's oceans: more than 5 trillion plastic pieces weighing over 250,000 tons afloat at sea." *PLoS one* 9.12 (2014): e11913.

2 Jambeck, Jenna R., et al. "Plastic waste inputs from land into the ocean." *Science* 347.6223 (2015): 768-771.

3 Sherrington, C., et al. "Study to support the development of measures to combat a range of marine litter sources." London: Report for European Commission DG Environment (2016).

4 Ambsdorf, Jens, et al. "Meeresatlas: Daten und Fakten über unseren Umgang mit dem Ozean." (2017) p. 18.

5 [http://www.wwf.de/fileadmin/user\\_upload/PDF/WWF\\_Faktenblatt\\_Plastikmuell\\_2017.pdf](http://www.wwf.de/fileadmin/user_upload/PDF/WWF_Faktenblatt_Plastikmuell_2017.pdf)

6 <https://www.forschung-und-wissen.de/nachrichten/umwelt/jedes-zehnte-sandkorn-besteht-aus-kunststoff-13371953>.

7 Klein, Sascha, Thomas P. Knepper, and Eckhard Warch. "Mikroplastik im aquatischen Ökosystem."

8 <https://utopia.de/plastik-statt-plankton-10630/>

9 <http://sambah.org/Non-technical-report-v-1.8.1.pdf>

10 <http://www.un.org/apps/news/story.asp?NewsID=48113#W6Gf9Wey6uQ>



# Top 100 Artworks



Marjorie Chau (DE)

**CALEUCHE**

The work is an interactive installation in which a large projection screen accompanies the performers who represent the characters in the story. The screen is made from a highly polluting type plastic and it raises awareness to the death of many animal species in the Pacific Ocean. Caleuche is inspired by a legend from Chiloé Island (Chile) that depicts a ghost ship that navigates under the water and appears sporadically. [www.marjoriechau.de](http://www.marjoriechau.de)



Brydee Rood (NZ)

**MAY THE WINDS NOT CARRY US OUT TO SEA**

This gigantic windsock sculpture is workshoped with visitors. It finds the wind as a vehicle of the elements and an expression between humans, plastic waste and the sea. This collective sculpture physically and socially connects the material impacts to the dialogue of plastic pollution in the oceans. The project is created through collective actions by using reused collaged sections from assorted single-use plastic trash bags coming from the artist's past projects. [www.circuit.org.nz](http://www.circuit.org.nz)



Julia Ganotis (BE)

**UNDERWATER BAR**

The artist gathered found objects from the bottom of the sea and set them up in a small scenario. That is what her installation aims at showing - what lies under the sea and is unseen, bearing in mind what Duchamp wrote about "other kinds of art - which are far less concerned with pleasing the eye than with deepening the way we think". The installation is located at a depth of -22 meters on a sandy platform at the bottom of a stiff marine cliff. [www.juliaganotis.com](http://www.juliaganotis.com)



Franziska Rutishauser (DE)

**AGGREGATION II - DARK LIGHT MATTER**

In her most recent paintings, red is combined with structures drawn from snapshots of flowing water to create ambiguities that cause irritation as the viewer attempts to reconcile the images with reality.

The artist's attitude is based on the fact that the term Anthropocene is an expression of a newly developed worldview of and about homo sapiens. Empathic identification instead of increasing alienation has here become the focus of artistic activity. [www.franziska-r.ch](http://www.franziska-r.ch)



Kaethe Wenzel (DE)

## DAILY SEA

Tips appear digitally as a short video on social networks. They consist of easily applicable recommendations on waste reduction. Guide-keys: applicability, striking images and thorough researches. In the public pictograms portray recognizable but complex depictions of human/animal/plant combinations, evoking science fiction, folk motives and fantasy. These works are based on interviews with specialists for ocean clean-up, zero-waste practitioners or maritime biologists and the interviews will be available on the internet: [www.kaethewenzel.de](http://www.kaethewenzel.de)



Bianca Hlywa (CA)

## ART CONTRIBUTION POSSIBILITY

A conglomeration of water stocks in graph form indicates the creation of scales, which the artist would have a choir of opera singers perform, along to a (moving) image of the tide, with a tight frame enclosing its pull to the moon. This project would be attempted at with the most rudimentary of materials. It relies on a quiet decision to return back to the pulse of the abyss, inspired by Virginia Woolf but contemporary. [www.biancahlywa.com](http://www.biancahlywa.com)



Diane Landry (CA)

## KNIGHT OF INFINITE RESIGNATION

Transfiguration of everyday objects are formed into sculptural elements deployed en masse and led astray from their original vocations. The windmills suggest human patterns of time, also perpetual motion machines. The artist has called attention to the threat to our most precious resource: clean water. The short-sightedness of human management of natural resources is pointed out by the work's evocation of cosmic time, in comparison with the human lifespan. [www.dianelandry.com](http://www.dianelandry.com)



Barbara Nati (IT)

## A WHOLE SEA OF CONTRADICTIONS

This piece belongs to a body of work called "Cages of tranquillity" where humans deprive themselves of the nature surrounding them for fear of the unknown. The artist's work faces social and environmental issues where history, visual art and advertising approach mix up. Every setting invites the viewer to reflect at taken for granted things. The idea of "inversion" means the possibility of offering the spectator the opposite point of view from the expected or predicted one; combining visual landscapes that blur fantasy and reality. [www.b-n.it](http://www.b-n.it)



Liina Klauss (DE)

### INVOLUNTARY PAIRS

The work consists of 25 frames measuring 9x9cm displayed on a wall containing two objects each, one man-made and the other one natural. It is an ongoing project that the artist has been perusing since 2013. Every object was lost at sea and found on a beach in South-East Asia. By turning a spotlight onto a seemingly small and often ignored phenomenon it shows the merging of manmade and natural materials to the point of inseparability. It visualises an excerpt of a huge ecological catastrophe. [www.projectvortex.org/liina-klauss.html](http://www.projectvortex.org/liina-klauss.html)

Marina Fomenko (RU)

### WHITE ENOUGH

The city throws its garbage into the sea. The sea returns it back. The artist painted trash, which she found on the beach, into sterile white color and created from objects of her own city out of it: a house, a TV tower, a monument, a zoo, a yacht. Then she returns them to the water to loop the circle of sea plastic life. [www.marinafomenko.com](http://www.marinafomenko.com)



Jing Zhou Studio (CN)

### USE RECYCLE BAG

This work is part of the "Backward Waves" social and environmental poster series, which the artist began to create in 2007. This body of poster design is a reaction to the current crisis on a global scale. The title of the project "Backward Waves" is based on John L. Castri's saying, "Reality is a wave function travelling both backward and forward in time." [www.jingzhoustudio.net](http://www.jingzhoustudio.net)





Linda Byrne & Maggie Dubris (USA)

## VANISHING OCEANS PROJECT

The installation combines two sculptural works, lights, and an original sound piece into a haunting vista of oceanic decimation. "Coral Reef" uses recycled plastic 6-pack rings. "Skeleton Ships" consists of 12 bone-like ship hulls. The soundscape melds traditionally sounds like whale calls and sailing songs with sounds that are killing the ocean; heard from an undersea vantage point.

[www.vanishingoceans.com](http://www.vanishingoceans.com); [www.lindabyrne.com](http://www.lindabyrne.com); [www.maggiedubris.com](http://www.maggiedubris.com)



Georgina Peach (UK)

## PLASTIC PELAGIC: DARE TO TASTE?

The sculptures are made of gelatine with beach combed plastic. Her work offers a snapshot of what plastic in the sea looks like: misshapen, imperishable and discarded inside the disconcerting form of a fluid-like gelatine dessert. It forces viewers to re-evaluate the damage upon the marine environment by plastic waste and what it means to corrupt our food chain and waterways in such a way. The artist mixes ink, seawater and gelatine to give the work a sea-like appearance and fluid nature. [www.georginapeach.co.uk](http://www.georginapeach.co.uk)



Ho Man Law (CN)

## THE NOBLEST PAIN

In this project the artist has posted some seawater from Hong Kong to Germany. At the same time, some seawater from the Baltic Sea was kept in a plastic bottle. Put next to each other it fosters a re-signification of the plastic bottles as a means of storage for both seawaters, not pollution, implying that humans can twist the relationship between plastic waste and ocean to positive. The project also covers the stories of the two seas. The historical similarity is a destiny that connects the two of them. [www.lawhoman.com](http://www.lawhoman.com)



Lorna Carmen McNeill (UK)

## OUR UNIVERSAL SEA - LOVE OR LOSE IT?

The installation combines sculpture, light art, film and projection. It consists of different forms of recycled plastic, which were sculpted to project a film of our sea to create a visual sense of beauty and inspiration with the formation of the oceans from the darkness of deep time.

The aim is to act as a springboard to explore the question as to whether we will love and care for our oceans or lose them to plastic contamination. [www.lornacarmenmcneill.com](http://www.lornacarmenmcneill.com)



Enrico Bernardis (IT)

### PLASTIC FOUNTAIN

The artist's project is composed of a fountain installed in a public space. A vaporizer spills onto tropical plastic plants that turns the falling water into a continue dripping. A mesh is disposed under the plants, suspended from the ground. It is composed of a synthetic fabric able to block microplastics.

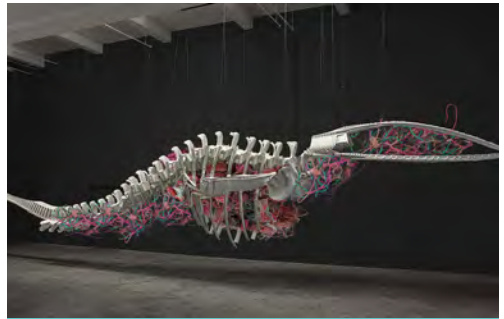
The plastic plants deal with the irresponsible superficiality transforming a very durable matter into kitsch, useless or disposable products. [www.enricobernardis.com](http://www.enricobernardis.com)



JEDI: Dárusz Gwizdala,  
Erika Kapronczai, Júlia Odin Végh (HU)

### PLASTIC LEVIATHAN

For the sculpture, the group of artists JEDI chooses a seashore place in France. Leviathan is the metaphor for a powerful enemy in the Bible. The artists like to build the sculpture from plastic waste in the chosen space, but also in public places by involving the audience as a communal art happening. The audience collects the raw material of the sculpture, they bring together the plastic waste from their households and also join to the building process. A short video of the whole process it to be made to document the project.



PRZEPRASZAM group (PL)

### SONG OF THE AGE OF PENUMBRA

The idea of the artwork comes from the book "The Collapse of Western Civilization" by Naomi Oreskes and Erik Conway. They outline a real vision of the future world that has to face with negligence and omissions of global policy on climate change. The authors call the 21st century - the Age of Penumbra - the age of denial and ignorance.

Despite the knowledge and the ability to influence changes, governments and humanity prevent catastrophes that have occurred.

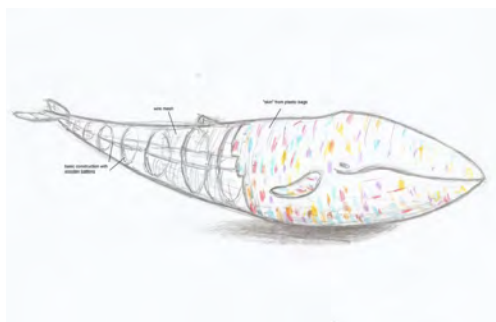


Andrew Hornett (UK)

### A SUBTLE APPROACH...

Over the past few years, the artist has been focusing on collecting and creating from his own plastic waste. Most of the waste that he accumulates is used again and again in the production of different installations. Once an installation has initially been built, it continues to develop, grow, evolve, throughout the course of the exhibition as he generates more material and follow his own train of thought. Despite how harmful carelessly disposed plastic is to the environment, Hornett finds it to be an extremely beautiful and versatile material to work with.





Michael and Anna Rofka (DE/UA)

## BLUE WHALE

The two artists plan to make a construction like a skeleton from battens, which will be covered with a light wire mesh. Then, the sculpture is covered with plastic bags. The sizes of the 'Whales' depend on the exhibition space. An original Blue Whale can be 30 m long. To realize artworks, the artistic duo needs the help of the people.

"The Blue Whale is like a symbol of the sea. It's important that people join the idea. So it will be a common artwork."

[www.europeanatelier-michaelrofska.de](http://www.europeanatelier-michaelrofska.de)



Mazyar Asadi (IR)

## SMALL POLLUTANT, MASSIVE EFFECT

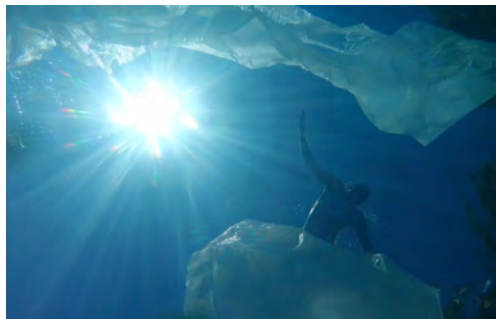
The picture is a good example to show how simply the gasoline fuel that drives our boats can be neglected in damaging our environment. This picture is one of the millions of incidences that are happening around us when the lack of training, regulation and understanding are damaging our sea. The fuel overflows of pouring fuel into the boat's tank, shows a bad habit of boatmen to clean engines by using gasoline and sea water. They flip the fuel tank towards the sea to remove internal clogs.



Alex Côté (FR)

## SUBMERGE

Last year, a creative team from Canada and Portugal has been working on SUBMERGE during a stay at the Ágit Agueda Art Residency. After a transformation process, that took almost two hours, a group of six artists literally plunged into the river to then explore the connection with water through improvisation, movement and dance. The artists created this project to offer reflection and change their collective intention about plastic, bringing outward a harmony aesthetic from the singularities of the plastic, the water and the sun. [www.alexcoteh.com](http://www.alexcoteh.com)



deep femme futures (DE)

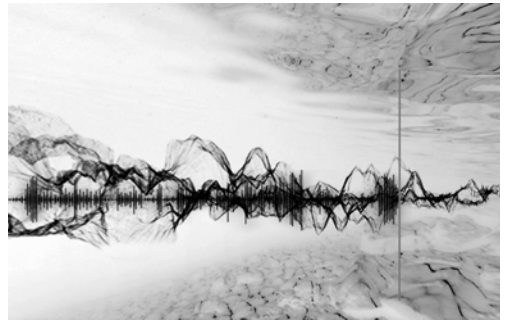
## OGYGIA

The artwork represents a queer future when one can develop relationships on a new earth, one we currently inhabit. It acts as an aesthetically charged space designed to shift perspectives towards a collective that decentralizes humans. Ogygia speaks to more than simply pollution. Ogygia intends to shift the way we perceive a community while re-establishing a trust in the fundamental metabolism of the earth. [www.ello.co/deepfemmeutures](http://www.ello.co/deepfemmeutures)

Robertina Sebanic (SI)

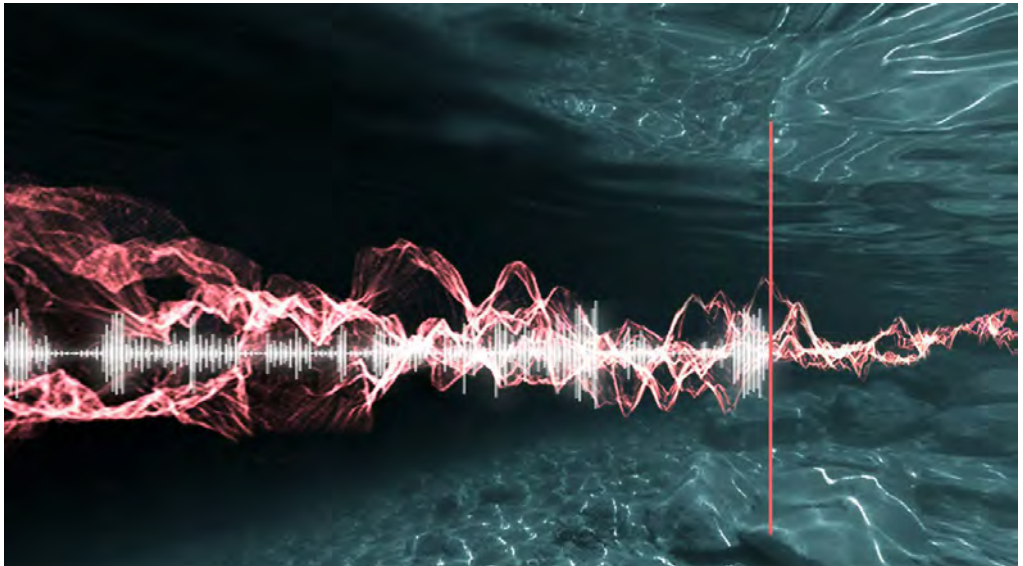
## AQUATOCENE

The audio installation consists of a turntable and vinyl records. It is based on the audio-visual performance released in 2016. It investigates the phenomenon of underwater noise pollution created by humankind in the seas and oceans. The sound compositions are a remix between the bioacoustics of marine life (shrimps, fish, sea urchins etc.), the aquatic acoustics and the presence of human-generated noise in the world's oceans and seas. Underwater noise affects a great number of marine life forms, which depend on the sub-aquatic sonic environment to survive. The audio compositions of the subaquatic soundscape



encourage us to reflect upon the anthropogenic sonic impact on the underwater habitat and marine life, as well as illuminate awareness and underscore the importance of maintaining safe sound environments for animals living in the world's oceans, seas, lakes and rivers. Despite the broad availability of popular aquatic sounds, we aren't really aware that the underwater

soundscape is as rich as the one heard by terrestrial creatures above water. Aside from lacking experience in terms of the fascinating diversity of marine sound, we are also not aware that sonic pollution caused by humans is already changing the soundscape of the waters and even the communication of its inhabitants. [www.robertina.net](http://www.robertina.net)







Yasmin-Palij (DE)

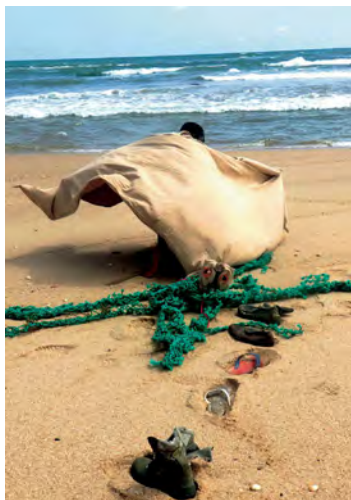
#### THE GLOBE IN A PLASTIC BAG

The rotatable globe can be understood as a demonstration of the fact that there are over 150 million tones of plastic waste in the ocean. It is a proclamation to society to bear responsibility to make a change for the environment. This artwork emphasizes that the sea is 'floating' in a plastic bag. On the surface, a variety of plastic materials (trash) is attached, which should draw attention to the so-called 'plastic islands' existing in the North and South Pacific, in the North and South Atlantic and in the Indian Ocean.

Marisa Merlin (IT)

#### MERMAID'S TEARS

The work derives from the name given to small plastics beads one can find in seas and oceans. They are used in the manufacturing of plastic as well as in some cosmetic products. They are mistaken for food from marine animals, thus entering the human food chain. The installation consists of elementary shapes made with hundreds of pieces of daily plastic waste joined by metal rivets. It draws attention to the individual responsibility to move towards the awareness of the relevance of our daily choices, even small ones. [www.marisamerlin.it](http://www.marisamerlin.it)



Kojo Biney (GHA)

#### VIRGIN BREAKER

The project portrays the acts and actions of humans, which are destroying and polluting the natural beauty of the sea and other water bodies. It highlights various health hazards caused by dumping of plastic waste materials, open toileting along the coast. The artist sees all those activities as a break of nature virginity by performing a character or imagery of a sort of masked figure immune to nature to tell a story. The performance warns people to stop invading and breaking the virginity of nature.

Eniko Hodosy, Kata Molnár, Zsuzsi Matók (HU)

#### FISH

The artwork consists of the composition of dead dried fish and agar-agar gels. It represents seawater that the three artists artificially polluted. Plastic is one of the most prevalent wastes. The dead and dried fish represent the once healthy living creatures that are now suffering and bear the burden of human pollution and ignorance. To reinforce the idea, the artist serves the fish food creation from sinks. There are 5 sinks fastened to a wall with the 5R principles of Zero Waste written on them: Refuse, Reduce, Reuse, Recycle and Rot.



Stefano Cagol (IT)

#### THE ICE MONOLITH

The artist installed a block of ice, bringing it from the Alps to Venice and letting it melt on the street, under the eyes of the passers-by for 72 hours. It was documented by a video shoot. Influenced by his personal experience, from the fact that he was born in the Italian Alps and his father used to show him the glaciers called "eternal" Stefano created a metaphor for a phenomenon happening far away, an act of emotional impact, to attract reflection for a change. [www.stefanocagol.com](http://www.stefanocagol.com)



Resa Blatman (USA)

#### DRENCHED AND OVERGROWN

The artist uses plastics, both in installations and paintings, which causes a paradox of thought. She is repulsed by the proliferation of plastics in everything we use and how it's littered throughout the environment, yet she is attracted to the sexiness, ease of cutting, and the durability of working on this material. Her brushes glide along the surface, allowing the paint to leave delicate marks. The work offers plastic a long shelf life, thereby raising its hierarchy and value in the material world. [www.resablatman.com](http://www.resablatman.com)



George Lorio (USA)

#### CLEAN WATER

The sculpture ironically questions the purity of blackened seas. With his current sculptural practice, Lorio uses a narrative of social concern to engage a dialogue. His images convey his comments on the privilege of class, the plight of the immigrant, the curiosities of social hierarchy and ecological destruction. Frequently, he uses irony in these sculptures. Employing constructed and found forms especially wooden toys, carved and assembled works become poetic allusions incorporating the recognizable attributes of natural and manufactured objects. [www.georgelorio.com](http://www.georgelorio.com)





Timo Brusewitz (DE)

## POLITICAL PLASTIC

The artwork is a soft drink made from plastic; it can be purchased in supermarkets. Crucial to the production of Mare di Frutti is: plastic parts found in coastal waters.

Afterwards, these are being put into contact with a certain microbe species that was discovered by a team of the Kyoto Institute of Technology in Japan and which carries the name "ideonella sakaiensis". This microbe has the ability to convert PET: It breaks down plastic in a type of brewing process and metabolises it into organic material.



Chriss Aghana Nwobu (NGA)

## POISONED EARTH

The work seeks to understand through inquiry reasons for our negative attitudes towards the environment. It is an intervention through public participatory art performance to question the fundamental causes of the damages through all kinds of pollutions. It explores the impacts of our growing consumerism as driven by global capitalism, but is also a catalyst for action through short documentary video and still photography.



Nevena Vuksanovic (RS)

## WAVES

On a large wooden board, the artist installs thin boards. She fills in the nets with discarded materials found on the beach. Embedded white objects remain on top of the sculpture that should remind us of the foam created by the waves. The procedure of making this sculpture tries to find an answer to one of many problems considering ecology. The sculpture of waves, made out of garbage, is placed in the public area or in nature. It can be interpreted as a warning of an unwanted future that awaits us if we continue to behave selfishly and disrespectfully towards nature.



Stephen Wilks (DE)

## BOTTLE RIVER

Working in their Berlin studio, and the BBK studios Stephen Wilks and his wife began creating around 1800 ceramic vessels. "Each piece would be individually crafted... No automated processes were involved and attention was paid to every single ceramic object" says the artist. The vessels were modelled upon the ubiquitous plastic water bottles; the very same plastic bottles, which pollute the oceans and destroy nature, but at the same time are vessels for drinkable water... The essence of Life. This paradox is an inherent part of the work „Bottle River“. [www.stephenwilks.net](http://www.stephenwilks.net)



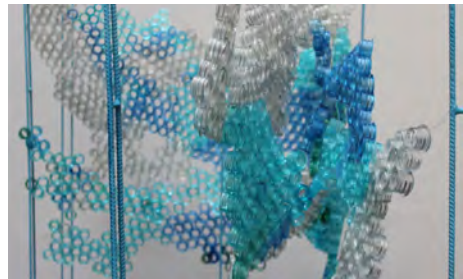
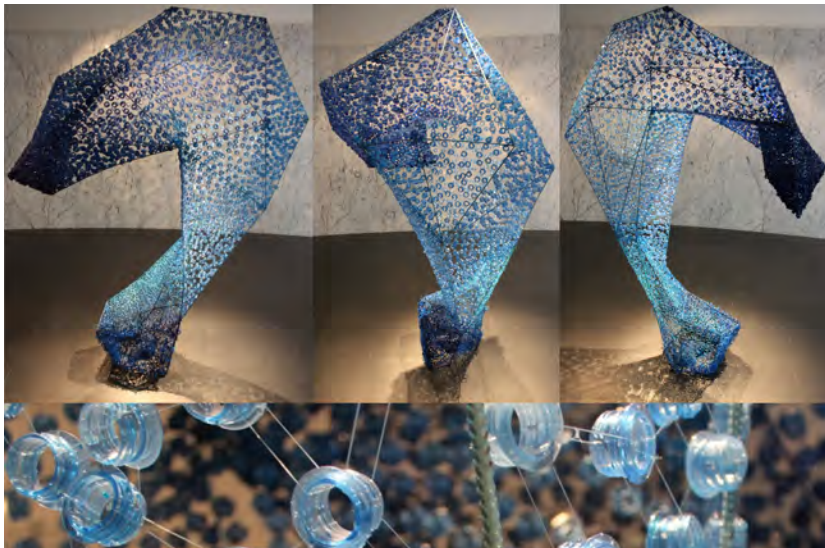
Ewa from Pabianice (PL)

### SCHEME THAT WILL SURVIVE AGES.

The work consists of four parts. "Choleric" is about three meters high, dominating over the recipient. It is on the top with a dense structure of a navy blue sharp point. The form is logically arranged, but it gives the impression that everything can fall over in a moment. "Phlegmatic" is an elongated, gently interpenetrating and undulating surface. Delicate colours are stretched between the structure, illustrating calmness and ability to adapt to every situation. "Sanguinic" is divided into seven smaller and independent parts in different sizes and colors. All parts are suspended

under the ceiling and you can play with them and sway gently. And there is "Melancholic", a cuboid with an asymmetrical internal division.

In this project Ewa was inspired by the observation of children during summer trips, where she worked as a tutor. For better cooperation of larger groups she identified similar ways of expressing emotions and individual habits. These observations reminded her of the distinction between choleric, phlegmatic, sanguine and melancholic characters.



With full awareness of the superficiality of a given pattern, she used this brilliant tool for educational and her artistic work. The essence of that sculptural work has been to compose a system of contrasting parts forming a coherent spatial arrangement. The material accumulates and develops as a human character.

Initially, Ewa was only looking for the right module to build forms. To simplify matters, it was urgent to use identical cubes, balls or small industrial elements. It quickly became obvious that she wanted to solve the problem of material in a special way. Therefore, she stopped throwing away the pure plastic and collected almost ten thousand parts so far.

Gwen van den Bout (NL)

## OCEAN OF PLASTICS

The work focuses on the abundance of plastics polluting the world's oceans. It aims to transform knowledge of this phenomenon, usually expressed as data, into a physical, atmospheric experience. As visitors enter the installation, they are immersed in lights and sound. Projections onto floating sheets of transparent plastic foil present visualisations of water quality, the cycle of plastic's effect on marine organisms. It involves a sensory experience of wading through the plastic sheets as well as finding their way through this maze. [www.gwen1992.wixsite.com](http://www.gwen1992.wixsite.com)



Ella Schofield Lake (UK)

## THE MYTH OF THE MERMAID

The length of the sculpture would be huge in total 3 metres wide, with the mermaid's body sprawled across exhibition floor. The aim is to create a realistic sculpture, which is both beautiful and terrifying at the same time. In the exhibition, the audience receives the myth in a booklet. They can read this as they stand over the mermaid sculpture.

It gives the audience a palpable insight into the future. It presents them with genuine implications they could encounter if not changing their behaviour, in a way which is both abstract and tangible.



Colleen Flanigan (USA)

## VR CORAL REEF

The photograph presents the artwork, which is a 3D VR coral reef ecosystem made with Google's Tilt Brush. The creation is projected onto a large monitor or Vortex dome, for example. The artist wants to create a 360° immersive experience for participants to discover wonder, curiosity and wow found in the colourful, vibrant ocean environment, while also showing how coral reefs and wildlife are suffering from ALL of our pollutions. [www.colleenflanigan.com](http://www.colleenflanigan.com)



CV Peterson (USA)

## FABRICATED PURIFICATION

The artist's proposed performance is multifaceted and carries out a series of movements that react to and manipulate plastic and salt with themes of purification, cleansing, ritual, and pollution. While her work is whimsical and playful, it does not expunge the environmental ramifications of our actions on the planet.

This installation symbolizes the growth of plastic in our oceans and how plastic is becoming a part of sea salt evidence of Humanity's legacy – plastic.

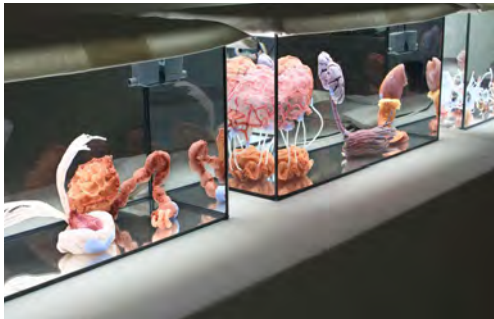




Nadine Baldow (DE)

**CABINET OF PLASTIC WONDER**

It's the year 2100. The world as we know it does no longer exist. The futuristic work shows the impact plastic had in the 2050s and how life dealt with it – or not. It displays objects or curiosities of an apocalyptic scenario in our future. The viewer is confronted with a very near dystopic vision of our future. HOW WILL THE "CABINET OF PLASTIC WONDER" LOOK LIKE? [www.nadinebaldow.com](http://www.nadinebaldow.com)



Malatsion (FR)

**HEALING THE SEA!?**

The installation shows plastic moving in water. The soft sculptures made of silicone are presented as fragile objects of experimentation, in a setting suggesting a sterile place for scientific research or for therapy. The spectacle of this emerging or regenerating life and the gestures of care try to create emotion and empathy for the marine ecosystems in urgent need of rescue. Furthermore, the artwork can be seen as an optimistic vision that science could contribute to healing and protecting the environment, inspired by life itself in the search or solutions to combat plastic pollution. [www.malatsion.de](http://www.malatsion.de)

Konstantinos Leloudas (GR)

**BLOOM**

The artwork portrays metaphorically the destruction caused by our commitment to unsavoury materials. The system of pipes represents the drainage system of cities, which is under huge pressure because of the large amount of unrecyclable materials going through it. In that respect, the title "Bloom" is used in an ironic manner. While we believe that our lives become richer, stronger and more sophisticated, we tend to ignore that this development is taking place to the detriment of our "Green Environment" with the environmental tipping point not far off. [www.leloudas.com](http://www.leloudas.com)



Meadhbh O'Connor (IRL)

**CLIMATE SIMULATOR**

This photographic project combines a simple scientific demonstration, which mimics the scattering of light, as it appears in the Earth's atmosphere with analogue techniques used in early cinema to create artificial cloud scenes. The technique is combination of water, a colloidal substance, salt, temperature and plain light.

It produces an incalculable amount of unique weather scenes, using no coloured lighting and minimal digital post production. O'Connor's message is that we interfere with the Earth's atmosphere and environment at our peril. [www.meadhbhoconnor.info](http://www.meadhbhoconnor.info)



Frankie Moughton-Small (UK)

### THE PLASTIC SEA

With so much waste, particularly plastic, already in the world, Frankie has felt she should use some of it to create, rather than just add more to the pile. The challenge to transform and elevate unwanted rubbish into something of value appealed in both its trials in making and in challenging people's views on waste and value.

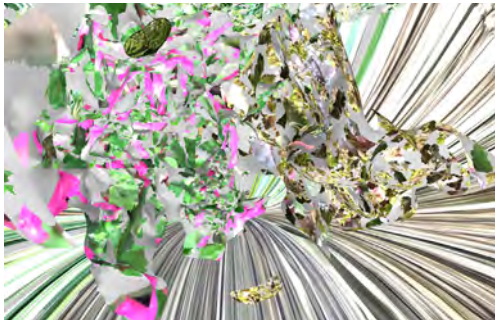


Using wasted fishing gear and plastic marine debris as materials and transforming them beyond recognition, her aim is to set up a conflict for the viewer: the bright colors and fun textures suggest a playful happiness, yet the grim reality of where these materials come from, and the larger issue they represent jars against the initial visual appeal. The realization of what you are actually looking at versus one's initial reaction can have a powerful impact on a viewer. The initial visual engagement translates into a reconsideration of the unvalued, throwaway position plastic largely occupies in our current society.

Art focusing on plastic pollution often emphasizes the gruesome and horrific aspects. Statistics and imagery guilt and shame the onlooker. Whilst this type of work is powerful, and can definitely shock people into action, Frankie feels other approaches have not been explored as fully.







Anneli Goeller (USA)

**OCEANFLOWR**

This web video explores the idea of portable water hidden away and only attained through a series of obstacles. Once these obstacles are overcome, precious water is found within a valuable vessel - a locket. A symbol of wealth is jewellery that holds within it a treasure, an extravagant bottle of water. Once the viewer attains the portable watery gem, the video poses a prompt to begin the process again - reflecting on the cyclical nature of capitalism. The interminable quest to be able to afford basic life necessities; the eternal labour required to earn money to exchange for goods. [www.anneligoeller.net](http://www.anneligoeller.net)



Giulia Gentili (IT)

**PETRO, PITCH AND PLASTICS**

The choice to cast the piece of wood in pitch resin is multi-faceted. Similar to bitumen and seemingly artificial, it is a natural material. It has a plastic-like aesthetic, which alludes to the human imprint on our oceans. It has even been noted that the movement of the pitch is similar to that of glaciers in the way that the ice forms and sets. The artist's practice often hinges on material culture and a scientific approach. She believes that art is a non-scientific use of science. [www.giuliagentili.com](http://www.giuliagentili.com)



Ben Duax (UK)

**THE DAYS OF THIS SOCIETY IS NUMBERED**

In 2015 the artist re-staged Rikrit Tiravanija's famous utopian project of cooking for gallery guests, but with the twist that he used fish harvested from New York's East River, one of the most polluted bodies of water in America. The artist likes to prepare a meal for the guests, but with fish harvested from a polluted water in Poland. Rikrit Tiravanija's most famous action is preparing and serving free food inside a gallery, holding the entire event as a piece of art. [www.benduax.com](http://www.benduax.com)



Angelika Heckhausen (DE)

**COLLAGE MADE WITH MARINE DEBRIS**

The work is devoted to various questions on the whole complex problem of littering the seas. What impact has our garbage on life in the seas? To the artist, the seas and oceans are much more than just "ecosystem services providers". Angelika Heckhausen says that she feels the bondage with the whole world the strongest when she walks along a beach or go snorkelling in this underwater world. To protect and preserve this part of the world has become a life's work for me. [www.angelika-heckhausen.de](http://www.angelika-heckhausen.de)

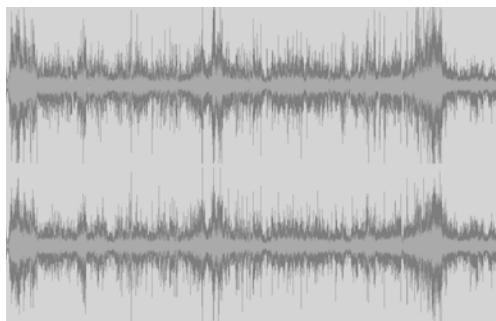


Nasrin Yousefi (IR)

## THIS MENU COSTS 400 BUC BUCKS.

The installation is based on food that was made and gathered entirely from plastic garbage. The audience is asked to sit at the table and is requested to start eating what they have been producing.

The aim of this installation is to deliver the message of nature in a different way, to show that plastic rules nature.



Timo Kahlen (DE)

## FOOTPRINT

The corresponding photographic image, an integral part of the installation, presents an abstraction, a detail of a viscous fluid with a fragment of dark matter suspended into or projecting out of it. The raw, grinding, splashing, dirty, gurgling sound at the base of Timo Kahlen's sound installation "FOOTPRINT" is highly evocative. It allows for multiple and complex references and is meant to sculpt emotions while it engages the viewer to immerse in the acoustic, visual contrasts and analogies at the base of the work. [www.timo-kahlen.de](http://www.timo-kahlen.de)



Colleen Flanigan (USA)

## ZOE, A LIVING SEA SCULPTURE

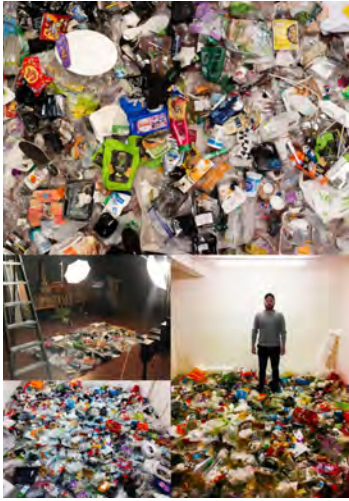
The sculpture is installed in Cozumel, Mexico, and disseminated worldwide via livestreaming webcam to provide a virtual aquarium day and night. Zoe means "life" in Greek. This DNA-inspired project is named in memory of Zoe Anderson, a young woman who wanted to save corals, and who tragically died from carbon monoxide poisoning. As a memorial and coral refuge, this project uses the power of art, science, and technology to highlight life's fragility and its promise. [www.colleenflanigan.com](http://www.colleenflanigan.com)



Hervé ALL (FR)

## RITUAL WAVE

A performance with a minimum of 4 children and students, takes place in the public space. Each participant in the performance acts like a cog in a mechanical. The action is monotonous and ritualized. The performance result produces an object (a plastic bottle) to be "thrown" overboard (given to the visitors). The idea is to build a relationship with our natural environment (the sea) by a set of interactions. The artwork poses the question where humanity goes in its quest for pleasure and freedom from nature.



Daniel Webb (UK)

**EVERYDAY PLASTIC**

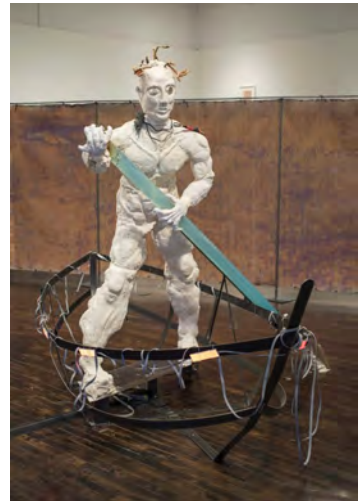
The sculpture illustrates just one person's impact on plastic pollution. It is anticipated to be over 15m in length and 4m wide. During a run along the coast the artist asked himself: "How much plastic is in the sea? Is any of it mine? Do I recycle enough? How much rubbish could one person living alone actually produce?" The artist portrays what 12 months of plastic waste looks like. The centrepiece consists of a large sculpture laid across the floor as if disposed.

Phillipa Horan (UK)

**FOREIGN EXCHANGE**

Larger than life size made of sustainable, biodegradable mycelium grown this work shows a figurative sculpture of Charon, the ancient ferryman.

Charon was grown in a lab in humidity chambers using mycelium, the single cell root system of a mushroom and possibly a replacement for plastic.



Nancy Oliveri (USA)

**ANGEL KNOT**

The work is part of a fine art and documentary photography project that explores the Gowanus Canal in Brooklyn. It is considered one of the most contaminated waterways in the US and has been designated a superfund site.

This photo captures faded plastic that the tides have formed into knots. The artist searches for classical beauty, cultural debris, poetry, and horror in the toxic water. She searches for, explores and researches places that have absorbed shame and human destruction, the power and resilience of nature.



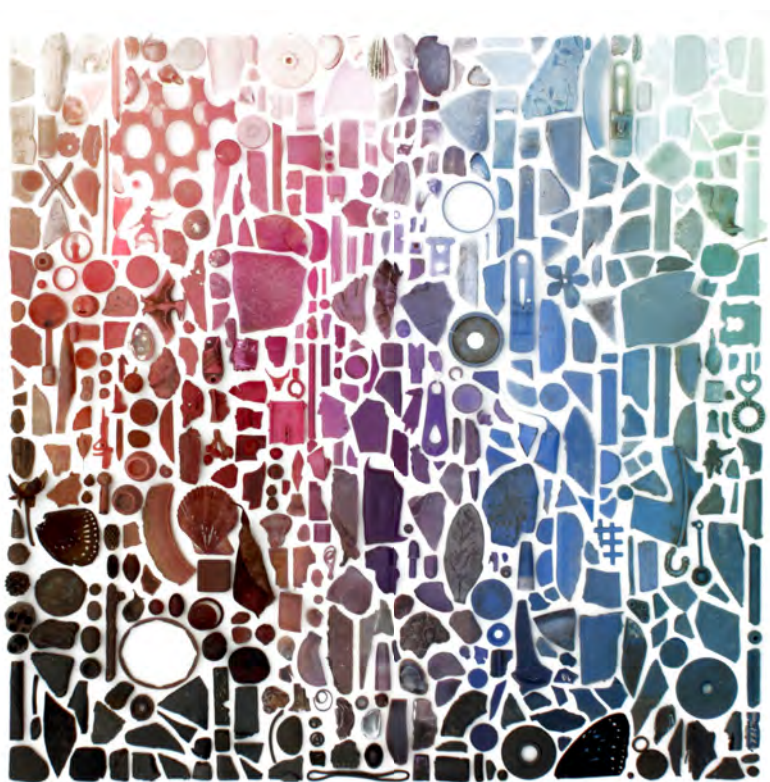


Liina Klauss (DE)

### BROKEN DREAMS NO.1

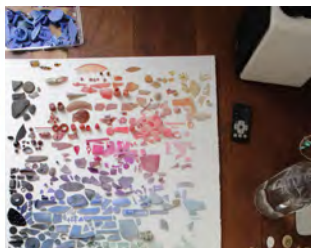
This assemblage consists of 518 broken-down pieces of plastic and natural matter organised into a square of 40 x 40 cm. It is coordinated by shape, colour and luminosity. The smallest piece is a plastic pellet measuring 2mm and the largest a butterfly wing measuring 5cm. All pieces were collected on the shores of the South-China Sea over a period of one year. They are used in the original way they were found, nothing is manipulated neither in colour nor in size.

One question Liina asks herself again and again, is: Why is everyone looking away? In stark contrast, a single piece of waste by itself is perceived as ugly, dirty and worthless. This work explores the perception of value and waste. Its used objects intrinsically stay the same, but the perception of their worth, beauty and belonging changes depending on context, location and integration into a bigger picture.



Cultural conventions get distorted with value and worthlessness, beauty and ugliness, innocence and ignorance mixing and becoming inseparable.

[www.liinaklauss.blogspot.de](http://www.liinaklauss.blogspot.de)



Sarah Julig (USA)

**SIRENS NET**

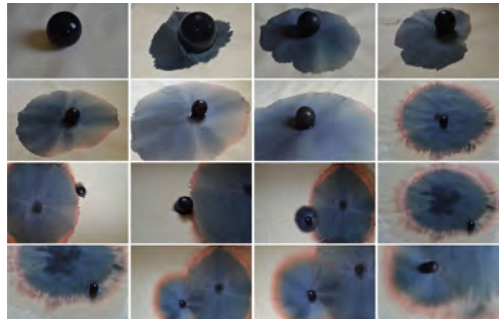
The series includes 5 woven floating nets of different colours made from garbage found at beaches and a few ceramic anchors made with pit-fired local clay. These can be either displayed on the wall or used as floatation devices for performers. The artwork shows that plastic objects and habits of excessive consumption are beautiful and tempting but also lure us to the destruction of our oceans, our health, and the environment that supports us.



Moi Tran (VN/UK)

**SEE / SEA**

In this live art performance, water acts as the primary. The elements used provoke thoughts about climate change and pollution overall in our oceans. A large canvas made of un-primed calico will be installed on the ground to affect the viewing experience of the audience. It will reflect our natural viewing positions in relation to the ocean and suggest an area of flat expanse. The aspect of engagement and witness is complicit to both the performer and the audience. [www.moitran.com](http://www.moitran.com)



Frederick Hubble (UK)

**THE TURNER FREQUENCE**

This piece consists of a glass sculpture which houses some of the Atlantic Ocean. The body of water which at first seems clear, is comprised of a complex mix of saline water and plastic with a sound installation. The sounds is composed of sea shanties, waves crashing and other weather phenomena. The sound piece follows the narrative of JMW Turner tying himself to a mast to better paint a storm. The experience of the piece is similar to that of deep sea divers, who can feel passing ships through the sound they emit. [www.fredhubble.com](http://www.fredhubble.com)



Alex Lawicka Cuper (PL) &amp; Alain Lapicoré (FR)

**VENUS**

The installation refers to the world famous renaissance painting „The Birth of Venus“ by Sandro Botticelli. Artists at that time re-discovered the concept of antique ideal beauty, to illustrate that love and spiritual beauty are the driving forces of life. What's about these values for our future if we let market forces and the resulting pollution take power over our lives? This campaign puts us in the situation to wake up and consider that a return to love and beauty in our lives needs many changes symbolized by a sustainable Sea [www.alc-art.com](http://www.alc-art.com)







Rachel Thomson (UK)

### INVASIVE MEDUSAE

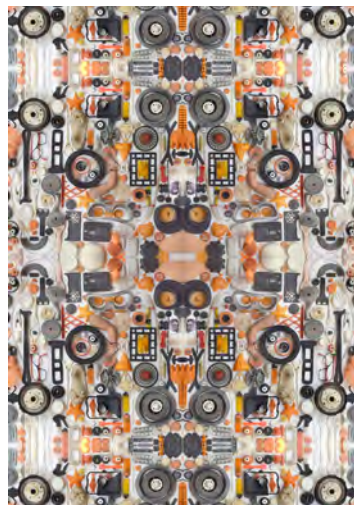
This series of specimen like jellyfish forms documents waste plastic removed from the environment with the cyanotype photograph technique. The work in progress draws attention to and facilitates action against the proliferation of plastic waste and its unbalancing effect in the oceans. This technique was first used in the 1800's by botanist and pioneer of early photography Anna Atkins. Two hundred years later, the artist documents and exhibits the ubiquitous waste plastic that she comes across. [www.rachelthomsonstudio.co.uk](http://www.rachelthomsonstudio.co.uk)

Diane Watson (UK)

### A DROP IN THE OCEAN

The work explores the burning issue representing a fraction of the plastic waste, which ends up in oceans every year.

This 10m image depicts one ton of plastic by repeating a single image of 5kg plastic, 200 times. The work highlights how disposable plastic items have become and how people are oblivious to the long-term impact of its discarding. It also comprises images of disposable plastic, collected from coastal areas. The images are then manipulated to create a challenging artwork. [www.diane-watson.com](http://www.diane-watson.com)



Pinar Yoldas (TR/USA)

### AN ECOSYSTEM OF EXCESS

The project is an art installation on the impact of anthropogenic plastics oceans. From primordial soup to plastic soup, the work asks: "If life started today in our plastic debris filled oceans, what kinds of life forms would emerge out of this contemporary primordial ooze?" Inspired by findings of new bacteria that burrow into pelagic plastics, the project envisions life forms that can thrive in man-made extreme environments. "An Ecosystem of Excess" reaches anthropo-de-centrism by offering life without mankind.

Swaantje Güntzel (DE)

**PLASTISPHERE**

This work addresses the alienated relationship between humanity and nature. The artist exposes the inconsistencies of actions and the hypocrisy of a value system, drawing attention to the exploitation of the environment in the industrialized global economy. For almost 10 years she has been dealing with the various facets of anthropogenic pollution of the oceans with an emphasis on phenomena such as the Great Pacific Garbage Patch, the emergence of the plastisphere and microplastics. Much of her work is inspired by scientific research.

[www.swaantje-guentzel.de](http://www.swaantje-guentzel.de)



Steve McPherson (UK)

**ABSENT HISTORIES**

Since 2007 the artist's primary source materials have been the plastics washing ashore on the UK coast. While it is impossible to ignore the environmental concerns present in his work, Steve draws analogies with his practice akin to the role of archaeologist/collector/and paradoxical treasure hunter.

Each artwork of this continuing series of colour field collections contains unaltered marine plastic objects found between 1994 and 2017. [www.stevemcpherson.co.uk](http://www.stevemcpherson.co.uk)



Pablo Dilet (IT)

**A POEM AGAINST PLASTIC WASTE...**

The artist reflects on one of the most famous Italian poem in the world, "The Infinito" by Giacomo Leopardi. At the end of this poem you can read "... and sinking in this sea is sweet to me". The poem takes us to imagine and dream about beauty. Therefore, the artist decided to create this artwork modifying Leopardi's poem: "Sinking in this sea is (not) sweet to me". Pablo focuses on the pure water and on its opposite, plastic.

The artwork represents a boat that wrecks in a plastic sea.

[www.pablodilet.com](http://www.pablodilet.com)



Tamara Zecevic (RS)

**PACKED SEA**

In a near future – humankind did not stop polluting. Some of the people gave their best, but it was too late and nothing could be done anymore. The sea gave life first, yet it was the first starting to die. Only then people realised what they had done. One company got a special permission to make a product – Packed Sea. In order to feel and smell the sea people are going to stores and buy this commercial good.

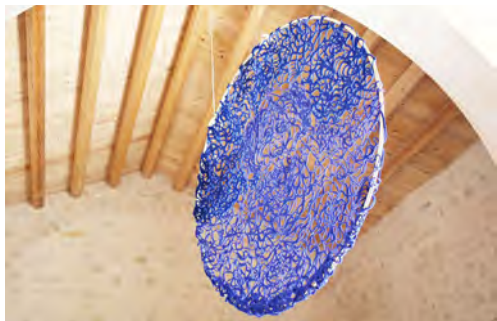




Patrick Demazeau (FR)

## "A GOOD BLOW OF BROOMS!"

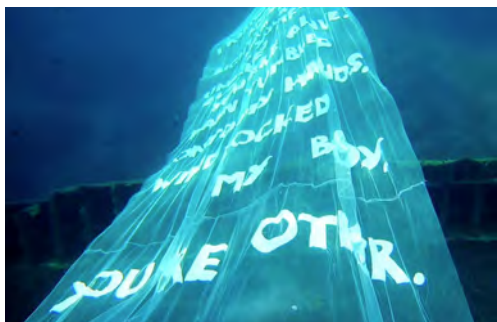
This is an awakening message about the state of the current ground - with its various types of pollution - of water, air, and about the urgency to preserve our environment. The artwork was realised during a three-week residency at the Eco Park at the National Museum of Marine Sciences and Technology. Many people came with friends or families to take pictures. The artist collected more than 1000 photos on the internet and made a notebook to show the joy of these Taiwanese people. [www.nature.art.free.fr](http://www.nature.art.free.fr)



Ophelia Jacarini (FR)

## MANDRA

The artist creates art installations that challenge perceptions of the body, energy, time and space. A 2m diameter embroidered circle hangs from the ceiling, so the piece is constantly turning. The artist imagined a moving sculpture based on the idea of relaxing the mind with water: "I don't have the pretension to say I'm going to save people from cancer or any kind of sickness with this artwork but at least if they can feel relaxed and calm by looking at my installation, then I will feel that I have accomplished my goal." [www.ophelia-jacarini.com](http://www.ophelia-jacarini.com)



Caro Krebietke (DE)

## I FOUND YOU

The video documents a performance under water, realized in September 2017 in Chiessi, Italy. On 10 January 1972 the cargo vessel "Elviscott" is on its way from Naples to Marseille. During a heavy storm, it hits the Ogliera cliffs and sinks. The huge wreck has become a paradise for submarine life. A great diversity of plants covers it and swarms of small fishes drifting around. The floating text, a poem by Triin Soomets, is a call to the spirit of the ship and its different existence a long time ago. [www.carokreibietke.com](http://www.carokreibietke.com)



Marillina Fortuna (IT)

## MILANO, VICINA ALL'EUROPA

The plan of Milan is meant both as a topographic representation and as a biological element. In the latter sense, it seems projected towards the topics characterizing Expo 2015: Moving To The Future, taking a look at its past with the water of its Navigli (Leonardo da Vinci's project), its trees, lawns, lands: A new way, starting from the .Waters, especially. [www.marillinafortuna.it](http://www.marillinafortuna.it)



Júlia Végh (HU) and Erika Kraponczai (HU)

### PLASTIC CUBE LABYRINTH

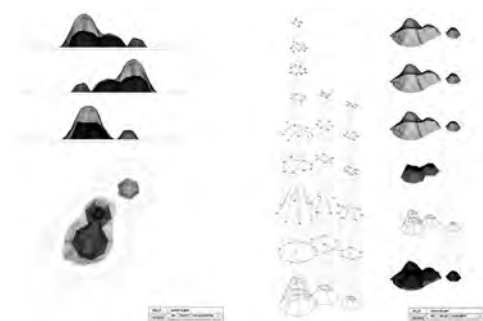
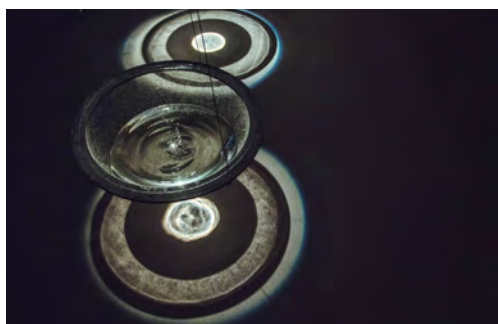
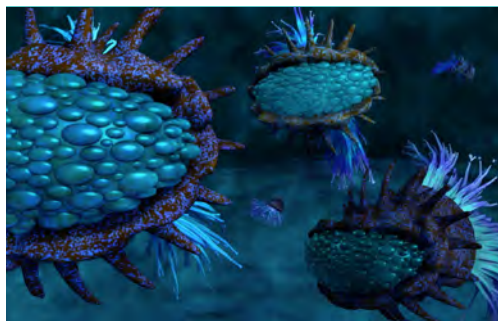
"As an art happening project, we want to create a huge labyrinth made of plastic waste cubes. This eco-art project consists of a huge labyrinth made of 50x50cm plastic waste cubes with the help of the audience on the square in front of the Basilica in Budapest, Hungary. People can enter and then get lost in there, for all the goal is to find the way out.

With this, we represent the urgent necessity of finding a way out together of our real common plastic pollution problem on planet Earth. During the labyrinth-journey, we have time to think through the whole problem circle."

– Júlia Végh and Erika Kraponczai.



This artwork is not using words but instead the "sound of junks". It is meant to make people aware of the urgency for a global reaction to prevent an upcoming and irreversible climate change. During workshops, the artists like to break the barrier of fear. Participants can discover experimental and contemporary music as well as art, entering a fascinating world of sounds, made with the mouth, breath, sound-imagining and repetition of phrases. A video refers to the Dadaist manifest of Hugo Ball and is musically based on the use of compositional technique close to minimalism and the spirit of assumptions of John Cage's indeterminism.



### LocalStyle (NL)

## ...AFTER AND BEFORE

Five post-Anthropocene survivors display social behaviour and conduct a patrol of their toxic habitat: a sea dominated by industrially fertilized nitrophosphoric acid. Their genomes provides the longevity of hexactinellid sponges (living for thousands of years); they evolved to metabolize microplastics, 3D-print their shells and are symbiotically nourished by algae living inside their eyes. They have adapted with to thrive in seawater that would strip the paint off the hull of our ship.

[www.localstyle.tv](http://www.localstyle.tv)

## Justyna Górowska (PL)

## WETMEWILD#2

WetMeWild is the artist's performative incarnation in Slavic nymph Justyna is a guide through topics that refer to the global water crisis, especially in the context of plastic pollution. Her activities contain ephemeral appearances in public and video performances, producing artefacts from found objects (following the idea of sustainable art) and educative images. Her idea is to represent an engaged model of art by being a tool of social change in the thought of post-avant-garde.

Claudia Livia (DE)

## EMOTIONAL RESONANCE

How should art aim to generate empathy? The work explores the homonymous phenomenon that creates an invisible bond between emotions, people, and experiences. The heartbeat is a linear and independent response to our emotions, captured by the artwork and translated into water drops and light reflections to create a unique visualization of your feelings through the element of water. [www.claudia-livia.com](http://www.claudia-livia.com)

## MAP Office (HK)

## MOVING LEMURIA

The work is made of black sand (Bali, Indonesia), various shells from Sanibel Island (Florida, US), and various plastic trashes (Big Wave Bay, Hong Kong). From myth to reality, the identification of what was named the Great Pacific Garbage Patch at the end of the 1990s, marked the return of the hypothetical Lemuria lost continent in the Indian Ocean. The plastic garbage vortex is now located in the North Pacific region just above Hawaii. MAP Office presents an installation Building on Robert Smithson's proposal for the location of Lemuria.





Einat Shteckler (IL)

**DISASTER**

Whilst placing and inserting plastic bottles into unpolluted areas, often using locations that inspire her and constitute a personal interest, the artist creates ecological statements regarding the disposal and damage of plastic waste; doing so she hopes to activate our self-awareness of the damage to our natural environment. It is a startling and powerful message. Through this subject matter and composition, the Artist implores her spectators to see the impact of humanity's intrusion in the natural world.



Ernesta Dirbanauskaitė (PL)

**THIRSTY**

Ernesta's performance consists in hanging her body with plastic „ropes“, so that she could not reach a glass of water, staying like this for hours. A big clock next to her is counting every second. The audience is welcome to help her to drink. It is a simple image, but very realistic in her view. We choose to forget that somebody is thirsty everyday. That water is polluted, that we are water and not acting imbalances us.



Claudia Brogna (IT)

**SEA AGITATORS**

SEA here stands both for Socially Engaged Art and for Sea. The audience is tied to the artist with ropes. The artist tries and throws all sorts of rubbish and junk food against a video of the sea projected on the wall. Forced into an accomplice, the audience tries to prevent the artist to pollute the projection of the sea. The performance becomes a strenuous struggle of resistance and pull and push from all sides engaging the participants bodies and senses.

[www.youtube.com/watch?v=pacVlQILAdY&t=180s](https://www.youtube.com/watch?v=pacVlQILAdY&t=180s)



Riccardo Attanasio (UK)

**TAKE CARE OF ME**

During the exhibition the artist creates a large clay table landscape and invites people to join him in conversation. After a few days Riccardo lets the table and landscape alone, and people are still able to interact with the work by keeping it moist. If the installation is left without discussions and water, it will dry out and the landscape will look dry and eventually collapse. This installation is a platform for people and Riccardo to have open discussions about water, the seas, the landscape and our future.



Denise Frechet (CA)

## PLASTICOS MULTICOLORUS

The work consists of plastic bags, plastic bottles, polyurethane foam and hangers; 100 x 179 x 28 cm. The globe's diameter is 30 cm, it should be presented on a plinth or a table.

The Plasticos Multicolorus is composed of a globe, showing the location of the plastic sea, a bird feeding on plastic debris and a mock press release describing its discovery. This makes us reflect upon the fate of birds and shows ways to recycle this garbage. [www.denise-frechet.com](http://www.denise-frechet.com)

Claire Krouzecky (AU)

## BAD LUCK AT SEA

The work is made of glass, paper, sea salt, Indian Yellow pigment, 85,000 water drops from the Indian Ocean, 2014; glass blown by Brandon Scientific Glass. The artist proposes to re-create this artwork each time it is exhibited in a new country, for a series of other endangered bird species native or local to the exhibition locations. The physical characteristics of each of these birds, as well as their known surviving populations will determine the sizes of the glass balloons and the hues of pigment chosen for each iteration. [www.clairekrouzecky.com](http://www.clairekrouzecky.com)



Daria Wartalska (PL) and Reiner Maria Matysik (DE)

## THE SEA IN THE CITY

Urban fountains are changed into moving garbage and no one noticed the beauty of the sea... Such was the sad story of the sea, which for a while would become an artist and show the audience in the cover of famous sculptures of urban fountains.

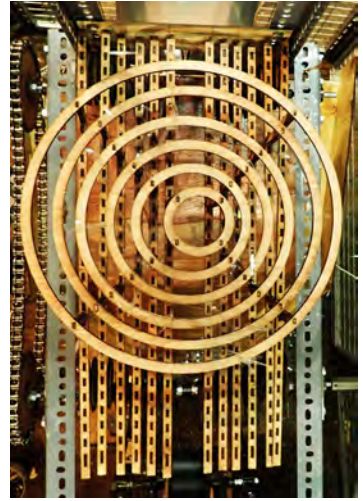
"We are a lifetime artistic and design duo. For the first time, we perform with a joint project because we have both been involved in work with sustainability and ecology for years. We both are trying to deepen ecological awareness through our work." - Daria Wartalska and Reiner Maria Matysik

Richard Dawson (UK)

### THERE IS NO AWAY (OR JUST A DROP IN THE OCEAN)

This kinetic sculpture made of reclaimed materials continuously cycles (and fails to recycle) shredded plastic bottles creating an attractive and hypnotic movement, a waterfall of plastic.

T.I.N.A. appears to be a functional recycling machine rotating the waste material in a loop. It is analogous to the act of dumping plastic into recycling bins. The artwork is a work in progress and will be exhibited at Gallery Oldham as part of Natural: History, an exhibition exploring the Anthropocene and the loss of biodiversity. [www.arbarus.co.uk](http://www.arbarus.co.uk)



Pawel Blecki (PL) in collaboration with Prof. Marek Krajewski

### TEMPORARY DENSITY OF MATTER

This work intends to comprise a number of sculptures, photographs and mobile installations. Objects are inspired by folk art, its form plays a significant role. Apart from the symbolic character, the joint work of its makers is important being a social consolidation for the sake of the common good. The artist activates local communities, inviting them to create together objects and reminding them of their cultural heritage.

[www.pawelblecki.com](http://www.pawelblecki.com)



Kyna Hodges (UK)

### PLASTIC IN THE OCEAN... PLASTIC IN OUR BODIES

The sculpture in form of a death mask establishes a resonance between form and material. The plastic material refers to the meaning of making life easier. There is a growing body of research revealing that it is not just a durable inert substance but in fact one which is harmful as deadly chemicals leach into our food and bodies via the food chain. 'Leach' plays into the double-natured qualities of plastic, and our relationships with it by turning melted plastic packaging cast into death masks. [www.kyna-hodges.squarespace.com](http://www.kyna-hodges.squarespace.com)



Rachael Causer (UK)

### HISTORICAL FLOTSAM

A series of mono-prints of discarded plastic carrier bags are used what the artist has picked up whilst walking along the river. The artist is fascinated and repelled by the physical trail that we leave behind. To her it is a complicated relationship.

The floating plastic bag is both fragile and indestructible.

The mending of plastic bags, whilst beautiful, is a useless endeavour; unlike a sock or a pillowcase, plastic cannot be repaired. [www.rachaelcauser.com](http://www.rachaelcauser.com)



Nedill (HU)

### DELTA

The installation consists of (1) dental plaster (3D plotting board); (2), plastic ; (3) paper cups; (4), Maltosec with basil olive oil (edible sand), (5) organic food dye and (6) other edible materials like water, lavender extract, thyme oil, lemon, celery. It is complemented by visuals affecting the visitor's sensing of taste. It is a food design installation inspired by the idea of being a part of nature's circulation. As an interactive game it shows what can happen at the table being modified and symbolizing the human intervention.

Ron Wild (CA)

### PLASTIC BOTTLE GLACIER

The proposed outdoor ice sculpture installation will shrink during the exhibition to highlight the earth's alarming rate of global warming. This ice block (1m x 2m x 3m) encompasses dozens of plastic water bottles, both new water-filled and dirty empty trash.

As the sun shines on the block, it melts releasing bottles in the process. The artwork is focused on our dependence on bottled water and single-use plastic products. It draws attention to the planet's shrinking glaciers and natural frozen water.

[www.gigapan.com](http://www.gigapan.com)







Tom Hackett (UK)

**7 SEA APOLOGY**

The artist designs and prints seven beach deck chair fabrics creating a deckchair for each of the seven seas that define the edges of Europe. Each design contains the name of the particular sea, block images of fish and maritime life, images of plastic bottles and collected data, which relates to plastic pollution specific to that geographic locality. The fabrics are bright and cheerful to fit a recreational beach aesthetic and employ meandering typography but contain clear messages about the problems we face, counterpointing the attractive appearance with the hard facts. [www.tomhackett.org](http://www.tomhackett.org)



Miep Adenacker (USA)

**REORGANISATION**

The focus of this work is on the inner connection between human beings and nature since the last few years. Miep's focus is upon the depth of the oceans, which are filled with the rubbish of human civilisation. Since deep seas are inaccessible and almost unreachable, we cannot control our actions. Invisible to us is this ticking bomb, which can be blocked out of our consciousness much too easily. But not everybody has the opportunity to start big actions. [www.atelier-adenacker.de](http://www.atelier-adenacker.de)



Ramesh Kumar Biswas, Sara Tusar, Tom Strobl (AT/SI)

**WE DRINK THIS!**

This project wants to shock and inspire people of all ages and social levels. The artists touch people who never think about sea and lake pollution or ocean ecology. They grab and shake the public personally, to enlighten them without scolding, to open their eyes, inform them, move them emotionally and make them act! From a distance, it looks like a beautiful, LED lit-up blue sculpture. Upon approaching the giant PET "water bottle", you see all type of plastic rubbish floating.



Ingrid Goldbloom Bloch (USA)

**"SEE!" - STOP FEEDING THE MONSTER!**

Created out of hundreds of discarded plastic eyeglass lenses and plastic acupuncture needle guides, the work visually shows the mathematical modelling of ocean dynamics and why plastics converge into a giant garbage heap. The eyeglass lenses are meant to be windows into the problem and represent a tentacle of an ever-expanding man-made sea creature that is harming the world's oceans. [www.igbstudio.com](http://www.igbstudio.com)



Nezaket Ekici (TR/DE)

## WATER TO WATER

The artist stands with a pedestal on the water. The costume she wears has 5 water tubes installed. She takes water with a bucket from the sea and cleans the water with a filter making it drinkable. The water runs through the tubes and arrives at the shore into glasses. Helpers take the water and invite the public to drink. The idea for this performance derives from a simple differentiation between things that are existential for our life like water and those things that are in a way in our possession by means of contingency: can have, must not have. [www.ekici-art.de](http://www.ekici-art.de)



Antoaneta Tica (RO)

## WHITE DEATH

Garment from scraps and usually discarded materials – plastic wires, used cd-s, beads, second-hand clothes (mostly synthetic fibers) are used for this work. Through various transformation techniques, the artist realized many decorative elements with different textures in the shape of marine organisms. The work is a reaction to the disastrous coral bleaching that happened 2016 and that has affected an important part of Great Barrier Reef. Plastic waste worsened the situation.

[www.beahnce.net/antoanetatika](http://www.beahnce.net/antoanetatika)

Model: Orquidia Jankowsky

Photo: Elle Borgward, Courtesy of Wearable Art Mandurah.



Daniel Strickland (BR)

## THE ALTAR OF INTENTIONS

As a sacred space, the Altar of Intentions enhances the themes of both primal connection and the evolution of human awareness. Water "perceives" and reacts to activities and emotions that occur in its vicinity. The artwork invites to experience water as a living divine element, an embodiment of how all things are connected. The water vortex within this installation captures the fundamental cyclical pattern of natural forces, and in itself, creates a powerful energy field. By meditating on or directing one's energy toward the water spiral, people have the power to change the structure of the water cluster.

Eduardo Romaguera and Irene Carrasco Abad (ES)

### SEA

The two artists approach this project with a common interest on Sea, social citizens engagement and a playful artistic development - Irene as a designer with conceptual perspective and Eduardo as an artist and development of the artwork. "We decided to create the concept of the Sea to show that the sea aims to engage people so it can be free of plastics.

Sea is the character of the artwork by itself, related to the individual collective (of humans in this case) - you can be part of the solution; are you in the game?" - E. Romaguera

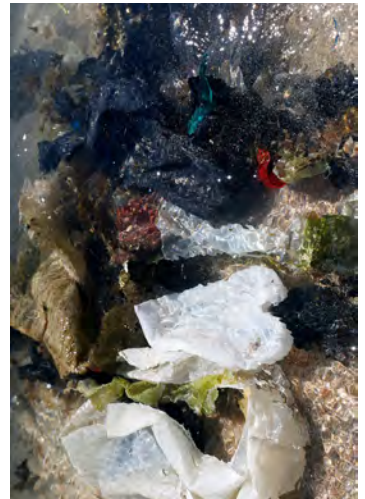


Constanze Flamme (DE)

### FLOATING PLASTICS

The submitted photograph is part of a documentary. It was not taken close to any dumping site, instead the floating plastics appeared on a beach in the south of Lebanon and on a Coast Nature Reserve for sea turtles. As photography has certain

limits to "act" as a catalyst the artist believes in the medium as a contribution to environmental and social movements to raise awareness and provide contemplation for change, - as a halt and dialogue with depicted realities around ecocide can lead to questions. [www.constanzeflamme.de](http://www.constanzeflamme.de)



Jan Sajdak (PL)

### HOW DO YOU LIKE IT?

The installation is made of plastic bottles filling the Ororisko pond with thousands of PET bottles covering almost its entire surface. The artist's intention is that the biggest number of local inhabitants can see the pond, their favourite place for Sunday walks, resembled to a dumping ground. It touches their everyday lives in a very immediate way. [www.sites.google.com/dem.cool/jansajdak/about-me](http://www.sites.google.com/dem.cool/jansajdak/about-me)





Foundation Entrepreneurship  
Berlin, Germany

The Foundation for Entrepreneurship aspires to create a worldwide vivid environment for the culture and initiatives of entrepreneurship.  
[www.entrepreneurship.de](http://www.entrepreneurship.de)



Centrum Rzeźby Polskiej w Orońsku  
Orońsko, Poland

The Center of Polish Sculpture in Orońsko is a museum and art center and established a wide array of artistic events, studios and exhibition sites.  
[www.rzezba-oronsko.pl](http://www.rzezba-oronsko.pl)



Hybridart Management  
Budapest, Hungary

Hybridart Management is an art and design management agency fostering cultural dialogues with international artists.  
[www.hybridart.hu](http://www.hybridart.hu)



EUCC-D  
Rostock, Germany

The EUCC-D promotes coastal management dedicated to sustaining healthy seas and attractive coasts for both people and nature.  
[www.eucc-d.de](http://www.eucc-d.de)

We especially thank our international forward-thinking partners network.  
As it is growing fastly, please have a look at our website: [www.universal-sea.org](http://www.universal-sea.org)



The project was initiated by The Institute for Art and Innovation e.V. that explores and promotes art and innovation as a means to foster social impact and change. [www.art-innovation.org](http://www.art-innovation.org)



# What do **YOU** do to solve the plastic epidemic?

Send your ideas and suggestions to [team@universal-sea.org](mailto:team@universal-sea.org)  
Promote them on our platform [www.universal-sea.org/write-a-post](http://www.universal-sea.org/write-a-post)



The Universal Sea - Pure or Plastic?! pushes forward solutions that fight the plastic epidemic in the waters. Therefore, we explore new collaboration models between art, science, technology and business, together with the public - building a strong network of innovators and change-leaders.

[www.universal-sea.org](http://www.universal-sea.org)

